INDIANA UNIVERSITY
JACOBS SCHOOL OF MUSIC

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MUSICOLGY DEPARTMENT
NEWSLETTER

Vol. 5, No.1 Fall 2016
Greetings from the IU Musicology Department. We’ve enjoyed another stimulating and productive year.

Prof. Daniel R. Melamed completed his term as Chair this summer. During his tenure he implemented numerous changes to our PhD and MA programs, clearing away impediments to degree completion and enriching the department’s offerings. We thank him for his dedicated service. Prof. Halina Goldberg was promoted to Professor, in recognition of significant scholarly achievement in several areas of research. (Just out is the Polish translation—with exquisite color facsimiles—of Music in Chopin’s Warsaw.) Prof. Giuliano Di Bacco became tenure-track Assistant Professor of Musicology and continues as Director of the Center for the History of Music Theory and Literature.

We said farewell to three faculty visitors this summer, all of whom took up positions abroad. Our post-doctoral colleague Prof. Claudio Vellutini accepted a position at the University of British Columbia in Vancouver, Canada, and Prof. Jillian Rogers, Visiting Assistant Professor for the year, left Bloomington to join her new faculty colleagues at the University of Cork, Ireland. 2015-16 Visiting Scholar Dr. Renata Pieragostini is spending this year as a Research Fellow at the Villa I Tatti, the Harvard University Center for Renaissance Studies in Florence, Italy. And we thanked Ji Young Kim, PhD candidate at Cornell University, who leapt in last minute to teach a course for us when spring graduate enrollments turned out to be higher than we’d anticipated.

In 2015-16 two candidates defended dissertations and earned the PhD; we were delighted to congratulate Dr. Hyun Joo Kim and Dr. Daniel Bishop. Seminar and Methods courses covered Counterculture, Music & Digital Humanities, Chopin, Baroque Opera and Culture, Gender/Voice/Aesthetics, and Charles Ives. Five celebrated U.S. speakers visited the Musicology Department Lecture Series. Musicology faculty also teamed up with other Jacobs School of Music colleagues to host lectures and workshops by international visitors Philippe Canguilhem (University of Toulouse), Laura Tunbridge (Oxford University), and Malte Boecker, Julia Ronge, and Christine Siegert (Bonn Beethoven-Haus). IU’s Latin American Music Center, the Historical Performance Institute, and other departments around campus presented yet more events with participation from musicologists.

The coming year is off to a wonderful start. We welcomed four new PhD students and eight new MA students into our programs. Michael Bane, a recent graduate of Case Western Reserve University, just back from a Fulbright in Paris, joined us as Post-Doctoral Scholar and Visiting Assistant Professor of Music, and Johanna Frymoyer, a graduate of Princeton University, is with us this year as Visiting Assistant Professor of Music. Daniel Bishop (PhD 2016) and Marysol Quevedo (defending this October) will teach in place of Ayana Smith during her spring sabbatical.
This year’s entering MA class will be the first to experience a revised curriculum that includes a seminar just for MA musicology students. Foreign language requirements are more flexible, and exams are now integrated into the spring semester.

Musicology students will again offer a regular series of pre-performance lectures for IU Opera Theater this season in addition to writing program notes for each of the productions (six operas and musicals per year). Weekly calendars are brimming with upcoming events in the colloquium series, the reading group, and the Bloomington Bach Cantata Project, not to mention guest speakers and interdisciplinary symposia. We’ve already enjoyed our first 2016-17 Jacobs School of Music Lecture Series visitor, Naomi André. The AMS/SMT program in Vancouver includes presentations by nearly a dozen musicology faculty members and current PhD students, along with representation on panels and other sessions.

Generous donations (some details are in this newsletter) help make all of this possible. Please read on for details about the past year’s activities and what is on the horizon, and visit the department Web pages for up-to-date information.

Kristina Muxfeldt,
Chair
Two members of the faculty have new titles and roles beginning this fall. Giuliano Di Bacco became Assistant Professor, tenure track, in addition to his duties as Director of the Center for the History of Music Theory and Literature. Halina Goldberg was promoted to Professor. We congratulate both of them on their accomplishments and their international standing in the field.

This fall we welcome Michael Bane as Visiting Assistant Professor and Postdoctoral Scholar. His PhD in historical musicology is from Case Western Reserve University (2016). Prior to this he earned an MM degree from Northwestern University in classical guitar performance and a BA with honors in music performance and English literature from the University of Wisconsin at Madison. His research interests include musical culture in seventeenth-century France, music and civility, amateur musical communities, and Modernism. His dissertation, “Honnêtes Gens as Musicians: The Amateur Experience in Seventeenth-Century Paris,” won support from a number of institutions, including the Library of Congress and the Newberry Library. He spent the 2015-16 academic year in Paris as a Fulbright fellow. In 2015 he won the Irene Alm Memorial Prize for Best Paper Delivered by a Graduate Student at the Society for Seventeenth Century Music. We look forward to his forthcoming publications in the Journal of Seventeenth-Century Music, Oxford Bibliographies, and Notes. Currently he is completing an article drawn from his dissertation research titled “The Art of Singing Well: Bertrand de Bacilly, the Grimace, and Amateur Vocal Performances in Seventeenth-Century France.”

Johanna Frymoyer is Visiting Assistant Professor in the department this year, specializing in nineteenth- and twentieth-century music, topic theory, musical meaning, analysis, and the historiography of Stravinsky. She earned her PhD (2012) and MFA degrees in musicology from Princeton University and also pursued graduate study in music theory at Harvard University. Her BM degree is from Vanderbilt University. She is currently preparing a book that explores applications of topic theory to late nineteenth- and early twentieth-century repertory. Her research is firmly rooted in the intersection of musicology and music theory, and her hermeneutic approach seeks to bridge cultural studies and works-centered analysis. She is interested in alternative approaches to music analysis that incorporate non-syntactic parameters such as texture. She has presented on dance, music and philosophy, and topics in Stravinsky and Schoenberg’s music at numerous national and international conferences. Forthcoming articles include “The Musical Topic in the Twentieth Century: A Case Study of Schoenberg’s Ironic Waltzes” in Music Theory Spectrum. She has held previous appointments at the University of Denver, Montclair State University, and Rider University.
In the New Hollywood Cinema of the 1960s and seventies, several key films and production cycles were aesthetically invested in the representation of the historical past. This dissertation examines these currents, paying particular attention to their implications for film sound and music.

Chapter One locates the past as a subject of discourse within New Hollywood film culture, surveying industrial and technological developments in filmmaking and their articulation within a cinephiliac culture. This culture was often informed by film theory and criticism, and was particularly responsive to stylistic gestures conveying a sense of actuality and sensory presence.

Chapter Two focuses on Bonnie and Clyde (1967), examining the film’s visceral sound design and the propulsive, yet alienating effect of its bluegrass score. This reading is grounded within the film’s countercultural reception, which drew upon the timely image of the “Happening” to emphasize the paradox of articulating the contemporary self through the actuality of the historical past.

Chapter Three compares two revisionist Westerns, Butch Cassidy and the Sundance Kid (1968) and McCabe and Mrs. Miller (1971), reading the distinct ways in which, respectively, Burt Bacharach’s score and Robert Altman’s unique approach to music and sound project a mythic temporality that blurs together contemporaneity and historicity, as well as the real and the fantastic. In this reading, I attempt to adopt myth not in its more familiar designation as a cultural narrative, but rather to view myth as a spatio-temporal framework, a form of experience that conjures the sensibility of a time-outside-of-time.

Adopting Brandon Joseph’s concept of “minor history,” Chapter Four ties together four far less canonized films—Inside Daisy Clover (1965), Inserts (1974), The Day of the Locust (1975), and The Last Tycoon (1976). All of these films project distinct permutations of a cultural imaginary in which the “Old Hollywood” of the studio era formed a locus of occult Gothicism and decadent sexuality reminiscent of the writings of Kenneth Anger. In this imagined space, aurality is an uncanny, spectral presence and technological mediation stages a threat to reality itself.

Chapter Five relates the tradition of compiled pop scoring to the expressive representation of radio transmission in two nostalgia films, The Last Picture Show (1971) and American Graffiti (1973). In different ways, both films draw upon the image of the radio signal as a metaphor for temporal distance and melancholy.

Chapter Six engages Terrence Malick’s film-philosophical preoccupations within a reading of musical heterogeneity and the aural spectacle of Dolby Stereo sound design in Days of Heaven (1978). Across this body of film as a whole, aural sensibilities connected to the larger category of “pastness” are manifested in diverse ways, but these nevertheless share a central quality—a dialectical concern with, on the one hand, the immediacy and experiential actuality of the past, and, on the other, portraying the distances (whether of history, mythology, fantasy, technological mediation, memory, or alienated being) that inevitably separate us from this experience.


Franz Liszt’s compositional process was inextricably bound to his borrowing of other composers’ music. His reworking methods when rendering
instrumental music for piano reveal both his faithful approach to the model and his creative pianistic solutions to preserving the model’s integrity effectively. Through musical analyses and interpretations, this dissertation demonstrates a dynamic interaction of fidelity and creativity as a significant underlying aesthetic.

Part I investigates Liszt’s solo-piano arrangements of others’ orchestral music during his early virtuoso years, the 1830s–40s, designated “partitions de piano.” These partitions represent his fidelity to the model, while under the surface his reinterpretations offer convincing pianistic solutions. It may seem contradictory to his overall faithfulness that he sometimes radically transformed his models, but it results from his conscientious efforts to capture the models’ essence, not just literally.

Part II examines another group of partition-type arrangements: of Liszt’s own symphonic poems for two pianos during his Weimar years, 1848–61. By shifting the medium to two pianos, he invigorates the interaction of fidelity and creativity through new reworking methods appropriate to the medium. Liszt’s profound understanding of the model leads him to experiment with a distinctive use of the pianos, physically, visually, and acoustically.

Part III moves into a different realm, his reworkings of Hungarian Gypsy-band music in his Hungarian Rhapsodies I–XV (1846–1853), incorporating evocations of cimbalom playing. If his orchestral arrangements represent the pinnacle of his faithful approach to the models on the surface and creativity underneath, his cimbalom evocations convey the opposite: overt novelty in layout, texture, and sound, but scrupulousness underneath.

Certain compositional techniques recur in Liszt’s reworking methods across Parts I–III, permitting comparison of the realms of music studied. Ultimately, fidelity and creativity are not opposing tendencies, but mutually motivating and interacting.

STUDENT TRAVEL FOR RESEARCH AND SCHOLARSHIP

Students in the dissertation phase of the PhD have traveled this year to conduct research at institutions in Europe and the United States. The following list is just a sampling of the libraries and archives where our students have recently done research:

- Biblioteca Colombina (Sevilla, Spain)
- Civico Museo Bibliografico Musicale (Bologna, Italy)
- Archivio dell’Abbazia (Montecassino, Italy)
- Biblioteca Comunale, Augusta (Perugia, Italy)
- Deller private family archives (Wye, Kent, England)
- BBC Written Archives Centre (Caversham, England)
- BBC Sound Archive in the British Library
- British Library, Society of Antiquaries Library, and Royal College of Music Library
- Polish National Library (Warsaw, Poland)

During the past year, MA and PhD students also presented papers at the following regional, national, and international student and professional conferences:

- AMS (Louisville, KY)
- Music and Visual Cultures International Conference (Maynooth, Co. Kildare, Ireland)
AN ENDOWMENT FROM W. RICHARD SHINGLE

The Musicology Department is delighted to announce a generous new gift: the W. Richard Shindle Musicology Fund, which supports research-related travel for doctoral students in Musicology who are working on their dissertations.


Richard wrote his dissertation at Indiana University on the madrigals of Giovanni de Macque, transcribing them from microfilms he had obtained from European archives of madrigal collections published in the late sixteenth and early seventeenth centuries. When the editorial board of the New Grove Dictionary asked him to write the articles on Macque, Pasquini, and other musicians, he had to travel overseas to examine the sources for their works first hand, at archives in Rome, Naples, Florence, Bologna, Ferrara, Modena, Spoleto, Munster, London, Cambridge, Vienna, Kraków, and Warsaw. His experiences made clear the value of travel to study primary source materials and to meet other musicologists working in the same areas of research.

The W. Richard Shindle Musicology Fund creates a permanent endowment to ensure students will always have the ability to travel for their research and benefit the ever-growing field of Musicology. The Musicology Department is deeply grateful for Richard’s friendship and support of countless students who will receive the award.

Ireland); the Medieval-Renaissance Music Conference (Sheffield, England); the Fourth Sibelius Academy symposium, “Music History and Cosmopolitanism” (Helsinki, Finland); The Musical Humanism of the Renaissance and its Legacy (Venice, Italy); “Musical Cartographies” conference (Cambridge, MA); “Performing Revolution” graduate student conference (New Brunswick, NJ); AMS-Allegheny Chapter (Morgantown, WV); SEM annual meeting (Austin, TX); “Refleksja humanistyczna w planowaniu przestrzennym” (Warsaw, Poland)
This fall marks the seventh season of the Bloomington Bach Cantata project, which presents cantatas in performances modeled on Bach’s own. The project, closing in on its fortieth concert, is a collaboration between IU’s Musicology Department and its Historical Performance Institute, directed by Prof. Wendy Gillespie (a faculty member in early music) and advised by musicologist Prof. Daniel R. Melamed.

Six times a year the project offers free concerts at St. Thomas Lutheran Church in a format that might be unique: a performance of a cantata (often a rarely-heard work), a lecture on the composition, and then a second performance. The historical and musical issues raised in the lecture often affect both the way listeners hear the second performance and the way the musicians sing and play it. Music directors and adviser tackle the problems of performance in each work, drawing on up-to-date scholarship, and these issues often figure in the lectures along with matters of interpretation and historical context. The project grew out of an IU musicology course that blended historical study,
analysis, and the practical performance of Bach’s music; now it offers both its scholarly element and its performances to the public.

Musical direction is rotated and has featured faculty members and graduate students from the Jacobs School along with recent graduates. Performers are IU students, faculty, and alumni, along with members of Bloomington’s musical community, as well as occasional distinguished guests. Prof. Melamed has offered most of the lectures, but Nik Taylor (PhD ’14) and current student David Rugger have also given talks; David also regularly appears as a bass singer.

You can find information and concert announcements on the project’s Facebook page.

The series has operated on volunteer musical labor, but starting this year it is able to offer a small honorarium to each performer made possible by generous donations from audience members and patrons. If you would like to contribute, you can do so on the Historical Performance Web page. (Click “give now” and specify “Bach cantata project” as the purpose of your gift.)

THE GREGGIATI-OSTIGLIA PROJECT TAKES A ONE-YEAR HIATUS

The Greggiati-Ostiglia Project, which focuses on studying musical collectorship as documented in the collection of the nineteenth-century priest Giuseppe Greggiati, took a sabbatical year in 2016. Over four years the project, which was described in detail in our last newsletter, has analyzed a large number of manuscripts and collected a large amount of data; the faculty (Professors Zanovello,
Ossi, and Di Bacco) felt that we should take the opportunity to standardize all data in order to put into place a search engine and begin a preliminary analysis of the information. Given that each year’s research team modified and refined the criteria for analyzing the manuscripts and entering data into the database, discrepancies between records had accumulated, creating problems in accessing the information. Thanks to a bridging grant from the Office of the Vice Provost for Research and the School of Music, Anne Lake, a PhD student and one of the participants in the 2015 research residency at the Greggiati Library, has spent the summer and part of the fall bringing our records into line, and the search engine can now be finalized. Having a working database will give us a solid foundation for planning future research and applying for long-term grants to support our work.

We plan to return to Ostiglia in 2017 to resume work on the rest of the collection—with a total of some 9000 manuscripts and about 1000 printed volumes, there is plenty left to do. With our work, we are pioneering a new and exciting field of study, music collectorship. We have begun to plan the establishment of a study group under the auspices of the International Musicological Society, as well as a major conference.

### RECENT EVENTS IN THE MUSICOLOGY DEPARTMENT LECTURE SERIES

- **September 24, 2015**
  Walter Frisch (Columbia University) “Getting ‘Over the Rainbow’”
  *Co-sponsored by the Lou and Sybil Mervis Chair in Jewish Culture and the Arts of the Borns Jewish Studies Program*

- **November 18, 2015**

- **March 11, 2016**
  Nina Eidsheim (UCLA), “Bifurcated Listening: The Inimitable, Always Already Imitated Billie Holiday”

- **April 8, 2016**
  Patrick Warfield (University of Maryland), “Profitable Politics: John Philip Sousa and the Great War”

- **October 28, 2016**
  Eftychia Papanikolaou (Bowling Green State University), “Choreographing the Symphony: Perspectives on Uwe Scholz’s Ballet-Symphonien”

### RECENT JACOBS SCHOOL OF MUSIC LECTURES AND WORKSHOPS

- **September 21, 2015**
  Laura Tunbridge (Oxford University), “Singing Schubert in Manhattan between the Wars”

- **October 28, 2015**
  Philippe Canguilhem (University of Toulouse), “‘Usuall musicke’: Singing upon the book in the Renaissance”

- **October 29, 2015**
  Philippe Canguilhem (University of Toulouse), Workshop on Renaissance Improvisation

- **November 9, 2015**
  Malte Boecker, Julia Ronge, and Christine Siegert (Bonn Beethoven-Haus) and the Aurum String Quartet, “Performance and Text in the Digital Age: What’s in a Beethoven Score and Who Put It There?”

- **October 13, 2016**
  Naomi André (University of Michigan), “Engaging Black Experience in Opera: Carmen Across the Atlantic”
The Musicology Department Joins the For All Campaign

This year Indiana University announced the largest fundraising campaign in its history. *For All: The Indiana University Bicentennial Campaign* is a $2.5 billion university-wide campaign that will conclude in December 2019. As an active participant of this initiative, the IU Jacobs School of Music has committed to raise $110 million of the overall goal.

The Department of Musicology is part of this effort, seeking to raise at least $350,000 in gifts and pledges to support fellowships, research travel, conference travel, and other needs of our students. Thanks to gifts from Carol V. Brown, announced in last year’s newsletter ([http://tinyurl.com/IUMusicology2015](http://tinyurl.com/IUMusicology2015)); from W. Richard Shindle, announced elsewhere in this newsletter; and from other friends of the department, we are already more than halfway there, with a little more than three years to go.

The centerpiece of our annual fundraising is the Department of Musicology Fund, established by Musicology faculty in 1990 to provide general support for the department, as well as financial support for students in Musicology degree programs where other funds are not available or are insufficient. In recent years, through annual donations from faculty, alumni, and friends of the department, the Fund has made available grants to our students to travel for research and to present their scholarship at conferences coast to coast, in Latin America and Asia, and all across Europe, as well as offering other support.

The need for such supplementary funding continues to grow. The ability to present their research at conferences is crucial to the success of our students. We face the happy dilemma that our students are so good, and their work so much in demand, that the need for support is outstripping our resources.

We invite you, as a friend of our department, to join us in making a contribution in 2016 to the Department of Musicology Fund.

To make a gift online, please go to the Musicology Department website ([http://music.indiana.edu/musicology](http://music.indiana.edu/musicology)), click on the Give Now button, and select the Department of Musicology Fund.

To send a gift by mail, please write “Department of Musicology Fund” on the check and send it to IU Jacobs School of Music c/o IU Foundation, Post Office Box 6460, Indianapolis, IN 46206-6460.

No gift is too small! Should you prefer to make a small monthly donation rather than a one-time contribution, such an option is available. For this and other options, please contact Derek Dixon in the Music Development Office at [dsdixon@iu.edu](mailto:dsdixon@iu.edu).

We are deeply grateful to all who have made contributions to the department’s funds over the past three decades, and we are excited for the success of this campaign.

The Indiana University Foundation solicits tax-deductible private contributions for the benefit of Indiana University and is registered to solicit charitable contributions in all states requiring registration. For our full disclosure statement, see [http://go.iu.edu/89n](http://go.iu.edu/89n).
**STUDENT NEWS**

Carolyn Carrier-McClimon was awarded the William H. Scheide Prize by the American Bach Society for her article “Hearing the ‘Töne eines Passionsliedes’ in J.S. Bach’s *Christmas Oratorio*: The Nineteenth-Century Critical Reception of BWV 248.” In May and June 2016 she visited archives in Berlin, Dresden, Zwickau, Bonn, and Düsseldorf for work on her dissertation about Romantic memory/commemoration in Robert Schumann’s album leaves.

Katie Chapman received a Grant-in-Aid of Dissertation from Indiana University in January 2016 to attend a meeting on current digital projects related to troubadours. She has also been appointed as a HASTAC Scholar for the 2016-2017 academic year, through Indiana University’s Institute of Digital Arts & Humanities, which will assist her in components of her dissertation. A beta version of her Troubadour Melodies Database (http://troubadourmelodies.org) went live in October 2015, and includes searchable, encoded transcriptions of melodies from the troubadour tradition, along with information about manuscript sources. At the 2017 International Congress on Medieval Studies, she will present a paper entitled “The Resonance of Borrowed Melody in Troubadour Song.”

Elizabeth G. Elmi was awarded the Eugene K. Wolf Travel Grant and the Keitel-Palisca/Membership and Professional Development Grant from AMS for dissertation research in Spain and Italy and conference travel to the annual meeting of the AMS in Vancouver, respectively. In March 2016, she was hired as the assistant to the Editor-in-Chief of the *Journal of the American Musicological Society*. This year, she has presented papers at the Midwest Graduate Music Consortium, the Historical Performance Institute conference (“Historical Performance: Theory, Practice and Interdisciplinarity”), and the Medieval-Renaissance Music Conference. She will also be presenting a paper entitled “Written and Oral Practice in Late-Quattrocento Neapolitan Song” at the annual meeting of the AMS this November.

Anna Gatdula received the Eileen Southern Travel Fund grant from the AMS Committee on Cultural Diversity to attend AMS’s 2016 Annual Meeting in Vancouver.

Eileen Hogan presented a paper entitled “Opera as a Means for Revolution: Interpreting Alban Berg’s Wozzeck as a Tool for Engendering Social

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**IU OPERA THEATER PRODUCTIONS**

Program notes and pre-concert lectures by musicology graduate students:

*The Daughter of the Regiment*, Gaetano Donizetti  
Program notes: Kirby Haugland  
Lectures: Kirby Haugland

*Florentia en el Amazonas*, Daniel Catán  
Program notes: Christine Wisch  
Lectures: Christine Wisch

*Madama Butterfly*, Giacomo Puccini  
Program notes: Matthew Leone  
Lectures: Jaime Carini

*Rodelinda*, George Frideric Handel  
Program notes: Hannah McGinty  
Lectures: Hannah McGinty, Kirby Haugland

*Peter Grimes*, Benjamin Britten  
Program notes: Matthew Leone  
Lectures: Matthew Leone

*The Music Man*, Meredith Wilson  
Program notes: Kirby Haugland  
Lectures: Kirby Haugland
Change” in November 2015 at the Italian Graduate Society of Rutgers University’s conference “Performing Revolution-Parole in Movimento.” Her paper will also be published in the upcoming issue of their journal La Fusta.

Devon Nelson received Indiana University’s University Graduate School Grant-in-Aid-of-Doctoral-Research grant as well as support from the Musicology Department to pursue research in the United Kingdom. These funds were used to study materials at the Bodleian Library, British Library, library of the Society of Antiquaries, and the University of Glasgow Special Collections.

Kerry O’Brien presented her research at the Society for Minimalist Music conference in Turku, the 2015 annual meeting of the AMS, and the New Music Gathering in Baltimore. Last June, Kerry organized a conference on “Astro-Bio-Geo-Physical Music,” and she is currently preparing to co-host the 2017 meeting of the Society for Minimalist Music. Most recently, she wrote about the 1960s group Puls for NewMusicBox and about Steve Reich for the New York Times.

Marysol Quevedo has presented the papers “Experimental Music and the Avant Garde in Post-1959 Cuba: Revolutionary Music for the Revolution” at the Experimental Music in Practice: Perspectives from Latin America Symposium at Rutgers University in September 2015, “Argeliers León and Afro-Cuban Music Research in Revolutionary Cuba: Ethnography as Musical Patrimony” at the Annual Meeting of the Society for Ethnomusicology in December 2015, and “Music in Cuban Revolutionary Cinema: Musical Experimentation in the Service of Revolutionary Ideology” at the Music and Visual Cultures International Conference in Maynooth University in July 2016. Her article “Classical Music in Cuba” (2015) was published by Oxford Bibliographies in Music, and her translation of Rubén López Cano’s seminal article “Notes for a Prehistory of Mambo” (“Apuntes para una prehistoria del mambo”) was published in Studies in Latin American Music. She is presenting her paper “Juxtaposed (A)chords/Accords: Musical Aesthetics and Revolutionary Ideology in the Concert Programming of the Orquesta Sinfónica Nacional de Cuba” at the University of Miami’s Cuban Heritage Collection’s New Directions in Cuban Studies Conference in October 2016. She will also serve as chair of the Sounding Cuban Change session at this year’s national Society for Ethnomusicology Meeting. Since June 2016, she has worked as Program Specialist for the Society for Ethnomusicology.

Daniel Rogers presented “A Reevaluation of Musical Imitatio in the Late 15th Century” at the Univer-

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**DEPARTMENTAL PRIZES & FELLOWSHIPS**

*Austin B. Caswell Award* for the best undergraduate essay in music history: **Natalie Hart** and **Grant Luhmann**

*Kaufmann Prize*, awarded annually by the IU Musicology faculty to a student who has demonstrated excellence in all aspects of graduate study and has shown professional initiative: **Virginia Whealton**

*Dissertation-year fellowship*, awarded annually by the Jacobs School of Music to an outstanding PhD student in the dissertation phase of the musicology PhD: **Katie Chapman**

*Tischler Fellowship*, awarded annually to an outstanding musicology student: **Devon Nelson**

Laura Stokes presented at the 2015 AMS meeting, as well as in July 2016, on Giacomo Meyerbeer’s Ein Feldlager in Schlesien at the Biennial Conference on Nineteenth-Century Music at Oxford University. Her travel was supported by a grant from the Borns Jewish Studies fund. In the summer of 2015, she traveled to Berlin to do research at the Staatsbibliothek zu Berlin and the Geheimes Staatsarchiv. This past summer, she also traveled to Brussels, Belgium to continue research on Meyerbeer at the Conservatoire Royale de Bruxelles. Additionally, she was elected vice-chair/chair-elect of the New England Music Library Association (NEMLA) in spring 2015, and became the chair of the organization at the Spring 2016 meeting at Harvard University. At the upcoming annual meeting of the AMS, she will be part of a panel on digital scores.


Musicology students won top awards in the 2016 Project Jumpstart Innovation Competition, hosted by the Johnson Center for Entrepreneurship and Innovation at the Kelley School of Business. Stephen Johnson took first prize for his YouTube web series “The Listener’s Guide” (http://www.youtube.com/thelistenersguide).

Matthew Leone was awarded second prize for his interactive pre-concert workshop series “Facing the Music.”

ALUMNI NEWS

Katie Baber (PhD ’11) was awarded tenure and promoted to Associate Professor at the University of Redlands.

Matthew Balensuela (PhD ’92) presented a paper entitled “The Music Theory Booklet Balliol 173A ff. 74r–81v: Copying and Content of an Early Medieval Theory Miscellany” at the Midwest Chapter meeting of AMS in October 2016. He also presented “Social Dancing and Jazz Debates in the 1920s-1930s: Race, Class, and Gender at the Indiana Roof Ballroom” as part of the Milton Steinhardt Musicology Lecture Series at the University of Kansas in October 2015.

Randall Goldberg (PhD ’11) was awarded tenure and promoted to Associate Professor at Youngstown State University’s Dana School of Music, and he is now serving as Director of the School of Music. During the 2015-16 academic year, he presented the paper “The Kishineff Massacre and Domestic Musical Practice in America” at AMS's Annual Meeting, as well as at a public event for the Youngstown JCC, and as an invited talk for SUNY Fredonia’s Musicology Lecture Series. Goldberg also co-presented the paper: “Reinventing the Music History Sequence: Core Goals and Strategies” with his YSU-colleague Ewelina Boczkowska at AMS-Allegheny’s fall 2015 meeting. He published a review of David Schulenberg’s The Music of Carl Philipp Emanuel Bach in Notes. Randall is looking forward to putting everything on hold for a few weeks when he and Bethany welcome their second child in late October.

At the 2016 Society for American Music meeting
in Boston, Kunio Hara (PhD ’12) presented a paper on the reception of Puccini’s *La fanciulla del West* in Italian-language newspapers published in New York City at the time of its Metropolitan Opera premiere. He is currently working on a book project on nostalgia in Puccini’s operas supported by the USC Provost Grant in Humanities. He will also present a paper on nostalgia in Japanese animations by Studio Ghibli including *My Neighbor Totoro*, *Wind Rises*, and others at AMS’s Annual Meeting in November. He has recently completed his tenure as the president of the AMS-Southeast Chapter.

Brian Hart (PhD ’94) published an article on Vincent d’Indy for *Oxford Bibliographies Online*. He has also written the articles on César Franck and Arthur Honegger and has been invited to write the articles on Albert Roussel and Ernest Chausson. Brian currently serves as general editor for the fifth volume of A. Peter Brown’s *The Symphonic Repertoire*, to be published by Indiana University Press: *The Symphony in the Americas*. The volume will cover the history of the symphony in the United States and Latin America from the early nineteenth century to the present day, including works written as recently as 2014. At the 2015 AMS meeting he moderated a panel with five of the authors concerning issues about American music and the symphony raised by their research.

Hyun Joo Kim (PhD ’15) presented a paper entitled “Dynamics of Fidelity and Creativity: Liszt’s Reworkings of Orchestral and Gypsy-Band Music” at the fall meeting of the Musicological Society of Korea in November 2015. She also presented “Interpretive Fidelity to Gypsy Creativity: Liszt’s Representations of Hungarian-Gypsy Cimbalom Playing” at the American Hungarian Educators Association in April 2016, and “Between Fidelity and Creativity: Liszt’s Renderings of Cimbalom Playing in his Hungarian Rhapsodies” at the 52nd annual conference of the Royal Musical Association in September 2016. Additionally, her forthcoming articles “Translating the Orchestra: Liszt’s Two-Piano Arrangements of his Symphonic Poems” and “Interpretive Fidelity to Gypsy Creativity: Liszt’s Representations of Hungarian-Gypsy Cimbalom Playing” will be published in *The Journal of Musicological Research* and *The Journal of the American Liszt Society*, respectively.

Derek Stauff (PhD ’14) published “Schütz’s Saul, Saul, was verfolgst du mich? and the Politics of the Thirty Years War” in the *Journal of the American Musicological Society*.

Kristen Strandberg (PhD ’14) presented a paper entitled “Literary Landscapes and Operatic Scenes in Paganini’s Homage to Napoleon” at the Society for French Historical Studies Conference in March 2016. She also appeared as an invited speaker with a paper entitled “The ‘Singing’ Violinist as Artistic Genius in Nineteenth-Century France” for the International Conference of the Narodowy Instytut Fryderyka Chopina in September of this year. Her article “Napoleonic Narrative and Visual Media in Paganini’s Spectacle for Paris” is scheduled to appear in the *Journal of Musicological Research* this November.

Katie White (PhD ’12) presented research on the musical *Hamilton* at the Southeast Chapter of the AMS’s annual meeting held in Boone, North Carolina. Her work deals with some of the controversy surrounding the casting calls for the musical, and she uses specific musical examples as a way to address the criticism. She has also been invited to present her work at the University of North Carolina at Wilmington as part of a guest lecture series and at the Great Lakes History Conference in Grand Rapids, Michigan.

In summer of 2016, Jonathan Yaeger was promoted to full-time status as a Professor of Music.
History at the Juilliard School of New York. He teaches introductory and advanced classes to undergraduate and graduate students. In September 2016 he presented recent work on Kurt Masur at the annual meeting of the German Studies Association in San Diego.

Laura S. Youens (MA ’73, PhD ’78) retired as Professor Emerita from George Washington University in 2014. She published “Nine Shepherds and the Virgin’s Milk” in *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, Vol. LXV (Spring 2015), a fest-schrift for a distinguished IU graduate, Barton Hudson. She also presented the paper “The sad case of ‘Si par souffrir’” at the spring meeting of the Capital Chapter of the AMS in 2016.

**FACULTY NEWS**

J. Peter Burkholder delivered the annual Frederick Neumann Lecture at the University of Richmond in March 2016, “From Improvisation to Symphony: Charles Ives as Organist and Composer.” While at the University of Richmond, he also lectured to music majors and minors on “Style Contrast as a Formal and Expressive Device in Early Music” and taught two classes. In November, he will visit the University of Alabama for a two-day residency, giving a public lecture and teaching classes.

Judah M. Cohen edited and contributed to a special issue of *American Jewish History* on Shlomo Carlebach (Vol. 100, No. 4). His essay “Beyond European Roots: Revisiting Jews and Music in American Life” was published in Jascha Nemtsov, ed. *Jüdische Musik: Studien und Quellen zur jüdischen Musikkultur* (Harrassowitz, 2016), and his essay “The Institutions of Jewish Musical Meaning” was published in Joshua Walden, ed. *The Cambridge Companion to Jewish Music* (Cambridge, 2015). In addition, Cohen published the short article “To Hear the World Through Jewish Ears” in the Sound issue of *AJS Perspectives*, and he published book reviews in *Notes, Jewish History and Culture*, and the *Journal of Folklore Research Online Reviews*. In April 2016, he collaborated with bandleader Ron Sunshine on the program “Let’s Face the Music and Dance!: A Showcase of Jewish Jazz from the 1930s,” and in June 2016 he presented “Sing Unto God’: Debbie Friedman and the Crucial Era in American Jewish Liturgical Change” as part of the University of Minnesota Center for Jewish Studies Lecture Series, and gave a keynote lecture on Musical Theater and Holocaust Representation at the Association of Holocaust Organizations national conference in Cincinnati, Ohio. Cohen also served as the Program Committee Chair for the Society for Ethnomusicology’s national conference in Austin, Texas in November 2015.

Giuliano Di Bacco presented a paper at AMS’s 2015 Annual Meeting, entitled “Philipoctus de Caserta: Deconstruction of an Identity.” He is a contributor to the new *MGG-Online* (soon to be unveiled).

Halina Goldberg published a Polish translation of *Music in Chopin’s Warsaw (O Muzyce w Warszawie Chopina)* this year. She also provided a chapter in *Going to the People: Jews and the Ethnographic Impulse* (2016) entitled “Family Pictures at an Exhibition: History, Autobiography, and the Museum Exhibit on Jewish Łódź ‘In Mrs. Goldberg’s Kitchen.”’ Her article “Nationalizing the Kujawiak and Constructions of Nostalgia in Chopin’s Mazurkas” was published this past spring in *19th Century Music*. Additionally, she has given lectures on “Memory and Nostalgia in Chopin’s Mazurkas” at the conference “Eloquence romantique au piano: Vienne et Paris autour de Beethoven et Chopin” in Paris, “The National
Composer/The Cosmopolitan Composer: In Search of Polish (?) Music” at the Polish Festival of the College-Conservatory of Music in Cincinnati, and will be chairing the session entitled “Nineteenth Century Music and Social History” at the upcoming annual meeting of the AMS. She has also been appointed to the Program Committee and is a Board Member of the Jewish Studies and Music Study Group of the AMS.

Daniel R. Melamed published an updated paperback edition of *Hearing Bach’s Passions*, as well as articles in *the Oxford Encyclopedia of the Bible and the Arts*. He will also be presenting papers at the upcoming Bach Colloquium and at conferences of the Mozart Society of America and the American Bach Society.


Massimo Ossi is in the third year of an archival research project in Venice, compiling a census of musicians working in the city between 1600 and 1650, focusing on their social relations. In 2014, this work was supported by the Gladys Krieble Delmas Foundation, and the Centro Vittore Branca of the Fondazione Giorgio Cini. In 2016 he published “Musical Representation and Vivaldi’s Concerto Il Proteo, ò il mondo al rouverscio, RV 544/572” in the *Journal of the American Musicological Society*, and “Representing the Emperor: Images of Imperial Power in Monteverdi’s Madrigali Guerrieri et Amorosi (1638)” in the online journal of the Society for Seventeenth-Century Music, *Seventeenth-Century*.

THURSDAY AFTERNOON SESSIONS
Extending Topic Theory
Johanna Frymoyer, “Octatonic and Ombra: The Russian Supernatural as a Music Topic”

Nineteenth-Century Music and Social History
Halina Goldberg, Chair
Christine Kyprianides (IndyBaroque Music), “Musical Crimes and Misdemeanors from the Pages of the Orchestra (1863—81)”

THURSDAY AFTERNOON SHORT SESSIONS
Early Modern Performance
Daniel R. Melamed, Chair

THURSDAY EVENING SESSIONS
Digital Scores: Navigating Online Music from Antiphons to Mozart to Zorn
Laura Stokes (Brown University), “Containing the Dogfight: Digital Popular Sheet Music in the Curriculum”

SATURDAY MORNING SESSIONS
Sacred/Secular Exegetical Practices
Mary Ellen Ryan, “’Our Enemies Are Gathered Together’: The Politics of Motets in the Newberry Partbooks”

SATURDAY AFTERNOON
Joint Disability and Music SMT Interest/AMS Study Group Meeting
Virginia Whealton

SATURDAY AFTERNOON SHORT SESSIONS
Musical Institutions in the Seventeenth Century
Mollie Ables, “The Chiesa di Santa Maria della Consolzione and Giovanni Legrenzi’s Early Venetian Career: 1671—77”

AN INVITATION TO THE INDIANA UNIVERSITY RECEPTION
A highlight for us of the national AMS meeting each year is the IU reception, where students, alumni, and current and former faculty can catch up.

This year the AMS meets jointly with the SMT in Vancouver, November 3—6. If you will be attending the meeting, or are close to Vancouver, please join us on Saturday evening, November 5, from 9:00 to 11:00 p.m. in the Lobby Level of the Sheraton Wall Centre.

This reception is sponsored by the Musicology Department, the Music Theory Department, the IU Jacobs School of Music, and the Jacobs School Alumni Association.

SATURDAY EVENING: INDIANA UNIVERSITY RECEPTION, 9:00–11:00

SUNDAY MORNING SHORT SESSIONS
Gastromusicology
Massimo Ossi, Chair

Late Quattrocento Song
Giovanni Zanovello, Chair
Elizabeth Elmi, “Written and Oral Practice in Late-Quattrocento Neapolitan Song”
FACULTY

Michael Bane
Visiting Assistant Professor and Post-Doctoral Scholar
17th-century music: France, civility, amateur communities

J. Peter Burkholder
Distinguished Professor (on leave 2016-17)
20th-century music, Charles Ives, musical borrowing.

Judah Cohen
Associate Professor
Music in Jewish life, American music, musical theater, popular culture, Caribbean Jewish history, diaspora, medical ethnomusicology.

Giuliano Di Bacco
Assistant Professor (on leave 2016-17)
14th-century polyphony, music theory, manuscripts, biographies, digital humanities.

Phil Ford
Associate Professor
American popular music, cultural studies, sound and media, radical and counter-cultural intellectual history.

Johanna Frymoyer
Visiting Assistant Professor
20th-century music, Stravinsky, topic theory, hermeneutics.

Halina Goldberg
Professor
19th- and 20th-century Poland and Eastern Europe, Chopin, cultural studies, music and politics, performance practice, reception, Jewish studies.

Michael Long
Professor
14th- and 15th-century music, history of theory, popular music, mainstream and experimental film music.

Daniel R. Melamed
Professor
Baroque music, J.S. Bach and older members of the Bach family, performance practice, Mozart’s operas.

Kristina Muxfeldt
Professor, Chair
Late 18th- and early 19th-century music and culture, Lieder, stage works, social history.

Massimo Ossi
Professor
Renaissance and Baroque music, early 17th-century Italian music theory and aesthetics, Italian lyric poetry and madrigal 1550-1650, Vivaldi.

Ayana Smith
Associate Professor (on leave spring 2017)
Baroque music, opera and literary criticism (1650-1750), signifying and the blues, women and gender in music.

Giovanni Zanovello
Associate Professor
15th-century Italian cathedral music, Florence, music and humanism, Renaissance music theory, Heinrich Isaac.

STUDENTS

* with MLS studies; ** with MM studies

First-Year MA Students
Kristen Bright, * Molly Covington, Alvin Ly., * Brianna Schoen, Travis Whaley, Rachel Whitcomb, Robert Wrigley, Nathan Wright

Continuing MA Students

First-Year PhD Students
Chelsey Belt, Nicolette van den Bogerd, Jaime Carini, Elizabeth Stoner

Continuing PhD Students

STAFF

Alice Corey
Department administrator